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ART CLUB VETOES PLANNED EXH'N

The jury appointed by the National Arts Club to pass on pictures entered for the patriotic exhibition planned to open Wednesday last, after studying the contributions assembled in the galleries, recommended to the National Arts Club that the exhibition be postponed until such time as a greater number of adequate works may be obtained, worthy of the cause and art of America. This action was taken, in spite of the presence of certain compositions of high quality.

The jury's recommendation, on presentation to the club, was immediately adopted, as the decision reached by the jury carried out one of the purposes of the club, which is to maintain a high standard in its exhibitions. It is also in line with the patriotic attitude of the club, which feels that only the highest order of artistic expression can meet the demands of the great cause in which the U. S. has enlisted with her Allies.

MR. DUVEEN'S GENEROUS GIFT

The British Red Cross has received by cable from New York a contribution of £10,000 [\$50,000] from Mr. Henry Duveen, of Duveen Brothers, as announced at the recent Red Cross sale at Christie's, which lasted sixteen days and brought in \$775,000. Sir Arthur Stanley, chairman of the British Red Cross, sent a cablegram to Mr. Duveen as follows: "Heartiest thanks for your magnificent and generous gift through Christie's in aid of sick and wounded. Deeply appreciated by us all." Christie's also acknowledged the gift and cabled Mr. Duveen: "Ten thousand thanks for your most generous gift; received with cheers."

PARIS SALON OPENS

According to an Associated Press cable from Paris the Salon, the first since 1914, has been opened with an exhibition, which the critics say is remarkably fine under the circumstances. It is held in the Petit Palais, in the Champs Elysees, instead of in the Grand Palais, as before the war. The Grand Palais is now a hospital.

Although the number of exhibits is necessarily smaller, the quality compares favorably with preceding Salons, including some canvases regarded by critics as of great importance for the art of the future. The paintings of the younger artists nearly all reflect some aspect of the war. Most of them were executed at the front.

Among the American artists represented are Ridgway Knight, Walter Gay, Elizabeth Nourse, Julius L. Stewart and W. T. Darnat. Mr. Knight's picture, called "September, 1914. After the Battle of the Marne," represents a peasant family after the battle.

Americans are represented in sculpture also by a piece by Clyde Duvernet Hunt, a life-size nude.

ACADEMY OFFICERS RE-ELECTED

At the annual meeting of the National academy of Design, April 24 last, the following officers and members of Council were re-elected: President, Herbert Adams; Vice-President, Howard Russell Butler; Corresponding Secy., Harry W. Watrous; Recording Secy., Charles C. Curran; Treasurer, Francis C. Jones; Members of Council, Kenyon Cox and William T. Smedley.

A FINE ROSELLINO

One of the most beautiful of the Madonnas modeled by Antonio Rosellino, a XV century Florentine colored stucco bas-relief, was purchased at the recent Bardini sale by P. W. French & Co. for \$7,600, the second highest figure of the third afternoon session, which was devoted to the dispersal of the Della Robbias, and works of other noted Italian masters.

This admirable example of Rosellino, modeled in low relief, reveals the three-quarter length life-size figure of the Virgin, in red robe, blue mantle and linen veil, looking to the left intently upon the Child Christ, who, clad in a purple tunic, is seated on her lap.

The figures of angels in green robes appear in the upper background. This bas-relief is set within the original Tabernacolo frame of carved, painted and gilded wood.

Messrs. French & Co. were frequent bidders throughout the Bardini sale, and secured a number of rarities, including a XV century Florentine cassone with three painted panels, probably by Dello Delli, for \$3,500, and other antiques.

Mr. Arthur Greatorex of London arrived about a fortnight ago on his annual visit to this country, and has already made several trips to American art centers. He reports business remarkably good in his line of fine prints.

VOSES SELL A RYDER

According to Mr. W. H. Downes, in the Boston Transcript, the Messrs. R. C. and N. M. Vose of Boston recently sold to Mr. Ralph Cudney of Chicago, the well known panel by the late A. P. Ryder, formerly called "The Smugglers," but now entitled "Moonlight on the Waters." The panel was shown at the Vose Gallery in Boston with several other choice examples of the artist, last year, and was formerly in the collection of Mr. E. B. Greenshields of Montreal.

Mr. Downes also states in the Transcript that "it is rumored in N. Y. that Ryder's famous 'Jonah and the Whale,' formerly in the Thomas B. Clarke collection, has been sold for the record price (for a Ryder) of \$20,000." The AMERICAN ART NEWS, as it goes to press, has been unable to find any basis for this rumor save that an offer of \$20,000 was made for the picture some time ago, but was declined by its owner.

DEGAS SALE IN PARIS

"Le Cousin Pons" of Paris, in its issue of April 15, says that the total realized by the sale of the Degas collection was over 2,000,000 frs. (about \$400,000), "and yet this sale took place," it continues, "during a particularly tragic week, and, one may say, to the sound of the 'Boche' cannon bombarding the capital. But the fire of the enemy had no effect on that of the bidding, and amateurs and dealers, maintaining their serenity, bid on impressionist and academic work with the same calm as if the sale had been held in times of peace."

High Prices for Drawings

Among the drawings, the Louvre purchased for 62,000 frs. (\$12,400) a pastel by Manet, representing Mme. Manet reclining on a sofa. The price asked was only 20,000 frs. (\$4,000).

An Ingres drawing, "La Famille Forestier," brought 18,100 frs. (\$3,620), and his "Etude pour la Fraude odaleque" 14,000 frs.



BAS RELIEF (Stucco)

Antonio Rosellino

Sold to P. W. French & Co. at recent Bardini auction

BUFFALO GETS A RYDER

"The Temple of the Mind," one of the most noted works by the late A. P. Ryder, has been presented to the Albright Art Gallery, Buffalo, by Mr. R. B. Angus. The picture was one of the most admired and discussed works in the recent exhibition of Ryder's works in the Metropolitan Museum. It was formerly in the Thomas B. Clarke collection.

W. S. S. POSTER CONTEST ENDS

The prize competition of the New York War Savings Committee, in which there were more than 800 artist competitors, closed on Apr. 26.

Among those who sent poster designs were Maxfield Parrish, C. Coles Phillips, Adolph Treidler, Clarence H. White, Allen Louis, Fred G. Cooper, and Mary Rogers. Two prizes of \$1,000 and \$300, for the best posters, two prizes of \$250 and \$100 for the best newspaper and magazine advertisements and cartoons, and two prizes of \$250 and \$100 respectively for the best car and window cards, will be awarded.

(\$2,800), for which only 850 frs. (\$170) was paid at the Coutau Hauguet sale in 1889.

Also to be noted were Ingres drawings, "Bust of a Man," 11,500 frs. (\$1,300); "Portrait of a Woman," 6,200 frs. (\$1,240); and other drawings, 1,000 to 6,000 frs. (\$200 to \$1,200).

Of the Delacroix drawings, a pastel, "Arabe à l'affût," realized 8,100 frs. (\$1,620), and a watercolor, "Marocain," 2,800 frs. (\$560).

The bidding on a pastel by Mary Cassatt, "La Loge," reached 10,000 frs. (\$2,000).

Prices Paid for the Pictures

The following is a list of the old and modern pictures sold at the Degas sale, March 26-27 last, with catalog number, artist's name, title, and sale price in francs (franc now about 17 cents):

Artist's Name	Title	Francs
1—Cuypp (d'après Albert)	"Cheval" (panel)	800
2—Greco, le	"Saint Ildefonso ecrivant sous la dictée de la Vierge (canvas)"	82,000
3—Greco, le	"Saint Dominique" (canvas)	52,500

4—Perronneau (Jean Baptiste), "Buste de Femme" (canvas)	30,100
5—Bartholome (A.), "Fillettes jouant" (withdrawn)	
6—Brown (J. Lewis), "L'Hallali"	5,500
7—Caillebotte (G.), "Fleurs"	480
8—Cassatt (Mary), "Fille se coiffant"	21,000
9—Cezanne (Paul), "Venus et l'Amour"	16,200
10—Cezanne (Paul), "Pommes"	9,000
11—Cezanne (Paul), "Portrait de l'artiste"	30,500
12—Cezanne (Paul), "Baigneur au bord de l'eau"	23,000
13—Cezanne (Paul), "Deux fruits"	8,000
14—Cezanne (Paul), "Pommes et verre"	24,700
15—Cezanne (Paul), "Portrait de M. Chocquet"	22,500
16—Corot, "Le Pont de Limay et le Château des Celestins"	29,500
17—Corot, "Route en Normandie"	6,600
18—Corot, "Chataigneraie rocheuse (Morvan ou Auvergne)"	23,500
19—Corot, "Ruines dans la campagne romaine (aqueduc de Claude)"	5,600
20—Corot, "Tivoli-Villa d'Este—Etude d'arbres"	2,000
21—Corot, "Italienne assise"	2,950
22—Corot, "Montagnes de l'Auvergne"	3,700
23—Daumier (Honore), "Homme assis dans un fauteuil"	20,000
24—Delacroix (Eugene), "Portrait du Baron Schwitter"	80,000
25—Delacroix (Eugene), "Henri IV donnant la regence a Marie de Medicis"	24,000
26—Delacroix (Eugene), "La Bataille de Nancy"	31,000
27—Delacroix (Eugene), "Le Christ au Tombeau"	52,000
28—Delacroix (Eugene), "Portrait d'Amedee Berny d'Ouille"	5,000
29—Delacroix (Eugene), "Cheval au paturage"	900
30—Delacroix (Eugene), "Officier grec"	6,000
31—Delacroix (Eugene), "L'appartement du Comte de Mornay"	22,000
32—Delacroix (Eugene), "Paysage a Champrosay"	2,100
33—Delacroix (Eugene), "Portrait d'Abel Widmer"	4,100
34—Delacroix (Eugene), "Hercule delivre Hesione"	5,000
35—Delacroix (Eugene), "Ciceron"	700
36—Delacroix (Eugene), "Saint Jerome"	975
37—L'Ecole Francaise, "Portrait d'homme"	1,600
38—Forain (J. L.), "Le tribunal"	4,700
39—Forestier (Anne-Marie-Julie), "Portrait d'Ingres jeune"	8,000
40—Gauguin (Paul), "Tahitienne"	14,000
41—Gauguin (Paul), "Femme assise (Tahiti)"	14,100
42—Gauguin (Paul), "La belle Angele"	3,200
43—Gauguin (Paul), "Le repos au bord de la mer"	12,600
44—Gauguin (Paul), "La mandoline"	1,000
45—Gauguin (Paul), "Paysage de la Martinique"	8,000
46—Gauguin (Paul), "Olympia"	12,500
47—Gauguin (Paul), "Tahiti, paysage"	14,010
48—Gauguin (Paul), "Fleurs"	8,600
49—Gauguin (Paul), "Jeune Tahitienne"	14,000
50—Ingres (Jean-Dominique), "Achille, retire dans sa tente recoit les envoyes d'Agamemnon"	10,800
51—Ingres (Jean-Dominique), "Aedipe et le Sphinx"	5,500
52—Ingres (Jean-Dominique), "Portrait du Marquis de Pastoret"	90,000
53—Ingres (Jean-Dominique), "Portrait de M. Norvins"	70,000
54—Ingres (Jean-Dominique), "Portrait de M. Leblanc"	270,000
55—Ingres (Jean-Dominique), "Portrait de Mme. Leblanc"	270,000
56—Ingres (Jean-Dominique), "Roger delivre Angelique"	32,000
57—Ingres (Jean-Dominique), "Tete de femme (etude pour Jesus au milieu des docteurs)"	3,500
58—Ingres (Jean-Dominique), "Etude de pieds pour Homere"	1,550
59—Ingres (Jean-Dominique), "Raphael, etude-Bras et mains de Racine"	1,650
60—Ingres (Jean-Dominique), "Dante offrant ses oeuvres a Homere" (Apotheose d'Homere)	8,800
61—Ingres (Jean-Dominique), "Jupiter"	5,300
62—Ingres (Jean-Dominique), "Etude d'une tete de Victoire pour l'Apotheose d'Homere"	8,200
63—Ingres (Jean-Dominique), "Etude pour la figure du lictor dans le tableau du Martyr de Saint Symphorien"	3,050
64—Ingres (Jean-Dominique), "Tete d'homme, profil"	5,000
65—Ingres (Jean-Dominique), "Phidias" (Apotheose d'Homere)	4,600
66—Ingres (Jean-Dominique), "Pindare offrant sa lyre a Homere" (Apotheose d'Homere)	4,600
67—Ingres (Jean-Dominique), "Buste de femme—Etude pour L'Iliade" (Apotheose d'Homere)	6,300
68—Ingres (Jean-Dominique), "Le duc d'Albe a l'eglise de Sainte-Gudule a Bruxelles"	7,600
69—Ingres (Jean-Dominique), "Femme nue couchée sur un lit a rideaux bleus"	19,500
70—Jeannot (P. G.), "Le Conseil de revision"	310
71—Legros (A.), "Jeunes femmes dans un jardin"	5,000
72—Manet (Edouard), "Le depart du bateau a vapeur"	40,500
73—Manet (Edouard), "Portrait de M. X"	31,000
74—Manet (Edouard), "L'execution de Maximilien, empereur du Mexique"	23,200
75—Manet (Edouard), "Le jambon"	30,600
76—Manet (Edouard), "Portrait de Mlle Berthe Morisot"	27,600
77—Manet (Edouard), "La femme au chat"	25,500
78—Manet (Edouard), "Indienne fumant une cigarette"	32,000
79—Manet (Edouard), "Poire"	6,450
80—Mery (E.), "Poules"	200
81—Mery (E.), "Souris"	100
82—Millet (Jean-Francois), "Buste de femme"	5,700
83—Morisot (Berthe), "Femme et enfant sur une terrasse au bord de l'eau"	27,000
84—Piette (Ludovic), "Jeune femme dans un jardin"	100
85—Pissarro (Camille), "Paysage"	6,500
86—Pissarro (Camille), "Terrains laboures pres d'Osny"	6,700
87—Pissarro (Camille), "Bords de riviere"	6,400
88—Renoir (Pierre-Auguste), "Tete de femme" (Portrait de Mme. H.)	33,000
89—Rousseau (Theodore), "La Vallée de Saint-Vincent"	4,500
90—Sisley (Alfred), "L'inondation"	15,000
91—Ricard (L. Gustave), "Buste d'homme"	3,800
92—Van Gogh (Vincent), "Pommes, poires, citron et raisin"	16,500
93—Van Gogh (Vincent), "Tournesols"	19,200

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EXHIBITIONS NOW ON

Allied Artists' Annual Show

The fifth annual exhibition of that still young, vigorous and progressive organization, the Allied Artists of America, and whose annual displays pleasantly mark the close of the art season in this country, opened to the public, following the usual press view and reception in the Fine Arts Galleries, on Wednesday last. The display will remain through May 28.

The exhibition this year is again interesting, contains a number of exceptionally good works among the 116 oils, 24 sculptures and 150 or more sketches shown, and is again a refreshing contrast, as was its predecessor last year, to the current second annual Society of Independents' exhibition, now on at 112 W. 42 St. to May 12, in that it is made up of sane and worthy works of art and not of freak so-called "modernistic" productions such as are the majority of the exhibits in the downtown display.

There are some 80 members of the Allied Artists, each of whom is entitled to a certain amount of wall space at the organization's annual exhibition. The exhibits of these members, as well as of all contributing artists, are not grouped as formerly, but are hung to harmonize, so that the walls of the three galleries are attractive to a degree. The management of the Allied Artists rests with a board of control made up of Ernest Albert as president; Glenn Newell, secretary; Eliot Clark, treasurer; Howard Giles, recording secretary, and Orlando Rouland, Arthur J. Powell, E. C. Volkert and Christina Morton. There are various sub-committees, and the arranging of the exhibition appears, as last year, to have been well done.

A special and attractive feature of the exhibition, as last year, is the display in the center gallery of groups of studies, sketches and thumb-boxes, mostly oils, by several of the leading painters in the organization, and which offer an opportunity to art lovers with slender purses, or who delight in the

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acquisition of these "pictures in the little," to secure at low figures most charming and characteristic examples of modern American art.

Vanderbilt Gallery

The Vanderbilt Gallery contains most of the more important works shown, but these cannot be noted in detail this week, owing to the absence of a catalog on the early day on which it was necessary to view the display. The place of honor, the center of the north wall, is given to a large, if somewhat dark, woodland landscape by George Inness, the only loaned picture. Birge Harrison is represented by two appealing, sympathetic and sensitive winter landscapes; George Bruestle by two of his clear aired, virile landscapes; Oscar Fehrer by a strong three-quarter length standing portrait of a young woman in a pink dress; John G. Follinsbee by one of his always finely painted delicate hued landscapes; Frederick Church by a full length standing portrait of a girl, excellent in expression; James Weiland by a sunny village street; Luis Mora by his full length standing portrait of a young woman in a Spanish costume, with mantilla, and F. A. Bicknell by a charming colorful summer landscape.

A large life size, full length, standing nude—the artist's name not on the canvas—is notable for good drawing and a soft and delicious color scheme of light greens. Orlando Rouland sends a strong, well painted portrait—a full length standing one—of a "Buffalo" (a colored U. S. soldier in khaki), and Arthur J. E. Powell a virile winter landscape.

There is a sunny spring landscape by Walter C. Hartson; a half length portrait of a boy by M. Beasley, typical in color and expression; and two large summer landscapes painted at Shawnee, Pa., by Cullen Yates, full of sunlight and air, and the best from his able brush in some time. E. C. Volkert shows two of his sunny landscapes with cattle—as usual, most attractive—and Hobart Nichols a summer landscape with fine light and air, and a winter snow scene quite as strong and good. There is a full length standing portrait of a U. S. soldier in khaki by G. Lawrence Nelson—a good work; a large, full aired landscape by Andrew Schwartz; an excellent marine by James S. King; a soft toned harbor scene by Paul King; two examples of George H. Macrum—a sunny street in an inland town, and a view of Pittsburgh; and a large, strong landscape by H. Ledyard Towle.

The South Gallery

The works which most stand out in the South Gallery, at a first hurried view, are a half-length presentment of a man in fancy costume by Richard Maynard (a good piece of portraiture), an Arizona desert landscape by Albert Groll—in a low and delicate color key, a strong winter coast scene by W. B. Closson, a remarkably strong and fine landscape by Eliot Clark, a gathering storm with a striking burst of light from behind lowering clouds in the middle distance, a tender poetic moonlight landscape by Robert Nisbet, and a large truthful winter landscape by Guy Wiggins.

Other good painters well represented are Gustave Cimiotti by a large, colorful, blue toned landscape with a big tree, William H. Singer by one of his delicate Norwegian landscapes, Christina Morton by a large street scene in Jamaica, with throngs of negroes in colorful costumes, Walter Griffin by a rich brilliantly colored old Italian flower and vine covered wall, rich in quality, and a half-length portrait of an old man, also rich in color, Edmund Graecen by a most delicate and beautiful snow landscape, Edmund Potthast by two of his typical beach scenes with children, and a landscape again with animated children's figures, "Ring Around Rosy," full of the joy of life and charming in color, and Ernest Albert by a large well painted and truthful and delicious spring landscape.

Works Pertaining to the War

Mrs. Albert Sterner has arranged an exhibit of "pictures and sculptures pertaining to the war" by American sculptors and 31 painters, at the gallery over which she presides at No. 556 Fifth Ave. The interesting and timely display will be on until May 15, and as the proceeds will be devoted to the purchase of Liberty Bonds, there is an added reason for the attendance of art lovers.

The painters best represented are Cecilia Beaux (a portrait of Leslie Buswell of the American Ambulance Corps), George Bellows ("Warships"), Gifford Beal (his "Passing Regiment"), Theresa Bernstein ("The Allies"), James Britton (his large and strong composition, "The Mothers of War"), Sidney Dickinson ("Portrait of Artist's Brother"), Paul Dougherty ("Haunt of the Submarine"), Guy Pene du Bois ("At Home"), Arthur Freedlander ("Courage"), William Glackens ("Belgian Refugees"), Sarah M. Green (portraits of Jack M. Wright and Richard Mansfield II), Philip Hale ("Spring in '62"), Childe Hassam, Robert Henri, Eugene Higgins, Rockwell Kent, Jonas Lie, George Luks, F. Dana Marsh, Kenneth H. Miller, Van D. Perrine, John Sloan, E. Siebert, Albert Sterner ("Portrait of Mr. Earl Osborn") and Gladys Thayer.

Among the sculptors represented are Marie Apel (a striking bust of an aviator), Stirling and Nanette Calder, Hunt Diederich, Charles C. Rumsey, Gertrude V. Whitney and Mahonri Young.

Mrs. Sterner has also arranged a unique exhibition of Nature camouflage studies by Abbott Thayer, the originator of camouflage (concealing coloration), also at 556 Fifth Ave., which will be on to May 11 inclusive.

Final Season Show at MacDowell

A successful season closes at the MacDowell Club, 103 W. 55 St., with its present exhibition of watercolors, pastels and drawings by four groups of artists, on to May 12. The catalog contains 227 numbers, and the walls are consequently somewhat crowded.

Francis Stetson Humphrey is represented by a group of three pastels, all winter scenes with driving snow. John Sloan's "Drawing" of a dancing female nude, is typical and well done. The drawings by Benjamin Greenstein, while well enough executed, are without charm and hardly in keeping with the general average of the exhibition.

"The Judgment of Paris," by Mrs. Elizabeth A. Knowles, is a clever study of barnyard fowl. Mrs. Elizabeth Tinker Elmore's animals are interesting, especially the lions and the leopard, painted from studies made at the Bronx Zoo, and her etched portraits of old men with full beards are truthful in expression. Christiana Huckel's watercolors are good, "The Old Homestead," especially well painted. Her "Barker's Point," is a fine rendering of woodland with a sun-kissed roadway, bordered by white birches, and she is again happy in her rendering of the figure piece "The Green Shawl," with Colonial accessories.

Margery Austen Ryerson is represented by a series of nudes done in red chalk, and Jane Peterson's full length portrait of Louise Leonard, in her military cloak and animal neckpiece, has much charm.

Fredrik Theodore Weber's drawings in three crayons are pleasingly worked out, notably his "Brown Study" and "Southampton Beach," a pastel. Alexander M. Hudson's six watercolors have good quality.

Mrs. Isabel Vernon Cook's watercolor, marines and landscapes, should be mentioned, and Mrs. Fairchild's miniatures are well and carefully executed. She also contributed two excellent watercolors. Alice Judson's pictures of shipping are done with full sympathy with her motif, and the same is true regarding her Venetian paintings.

Theresa F. Bernstein is represented by a number of impressionistic sketches.

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Marines by James G. Tyler

A number of marines by James G. Tyler compose the May show at the Ferargil Galleries, 24 E. 49 St., and will attract all lovers of the sea. The admirable marines brushed by this artist are so well known and so highly appreciated that it is always a pleasure to have an opportunity to see and study them in a group as now and well lit and hung.

Few marine painters here or abroad have given such long and careful study to the sea as has Mr. Tyler and his work is, in consequence, truthful to a degree and filled with the atmosphere of the great waters. He knows his ships also and one never finds in his canvases a sloop or schooner heading into a wind close hauled with pennant showing a following breeze, etc. There are few American lovers of the sea in art who fail to have a Tyler on their walls.

Maurice Braun's Cala. Paintings

Inspired by a long sojourn in southern Cala., Maurice Braun has painted the 14 canvases on view at the Babcock Galleries, 19 E. 49 St., to May 18 and on which he has well rendered atmosphere of the southern Pacific coast. "Moonlight, San Diego Bay" shows the bay at night, the soft blue-gray tones illumined by the silvery rays of the moon upon the water. Another coast scene, "La Jolla Rocks," forms a decided contrast to the moonlit bay, brilliant sunshine accentuating the rugged outlines of rocks swept by the foaming surf. "The Bay and City of San Diego from Loma Point" is one of the most striking canvases in the display.

The landscapes include several interesting mountain and valley scenes, among which, "Storm Clouds, Mission Hills," "In El Cajon Valley," "Sunlit Hills" and "Autumn Sunlight" stand out. "The Canyon," "Autumn, Southern Canyon" and "The Canyon Side" represent vividly these wondrous aspects of nature in the Far West. Strong, good color and a firm touch give real artistic value to the display.

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Salmagundi's Annual Thumbbox Show

At the Salmagundi Club, No. 47 Fifth Ave., the annual exhibition of "thumb-boxes" is now on to May 11. The catalog contains 438 numbers.

The Vezin Prize went to George M. Bruestle, for his winter scene; the Porter Prize to Hobart Nichols, for his fine landscape, and the Turnbull Prize to H. A. Vincent for his dock scene (not cataloged).

An example of J. Francis Murphy has the place of honor on the East wall, an admirable autumnal landscape, rich and colorful. Warren Davis contributes a group of four female nudes all posed in landscape settings painted with his usual distinction. Joseph H. Boston's exhibit presents a Colonial dame in a fancy costume with accessories of a consol table with flower container, and an old-time clock are delightful features of the picture.

Capt. John Ward Dunsmore has found his theme in a cantonment, and the boys "over here" presented in their camp environment. Charles C. Curran sends a portrait of an attractive girl in a blue waist and a fetching hat. William R. Leigh shows four of his Zuni maidens, and Edmund Graecen four half-length semi-nude girls.

Harry Roseland is represented by his characteristic negro types and Eugene V. Brewster shows landscapes and marines. There are two Oriental themes by Nicholas Macsoud; cattle in harmonious landscapes are shown by Glenn Newell. Bruce Crane has four low-toned landscapes. W. Granville Smith has landscapes with typically delicate and refined color schemes, and Gaetano Capone sends some colorful sympathetic landscapes.

Sun Dance Pictures for Museum

Of interest to students of Indian lore are two canvases bearing realistic representations of the Dakota Sun Dance, just placed on view in the southwest hall of the American Museum of Natural History. These paintings are the work of Short Bull, a famous chief of the Oglala Dakota [Sioux] Indians, now at Pine Ridge Reservation, South Dakota. Short Bull was one of the leaders of the Ghost Dance outbreak in 1893, and fought an engagement with the U. S. troops at the Catholic Mission, near the present site of the Indian agency.

The pictures represent the Sun Dance of forty years ago. A green circle appearing in the center of each indicates the wind-break of fresh cottonwood boughs within which the ceremonies of the Sun Dance were performed. In one of the circles figures are seen performing the famous torture feature of the ceremonial. The paintings were collected by Dr. J. R. Walker, whose account of the "Sun Dance and other ceremonies of the Oglala division of the Teton Dakota," has recently been published by the museum.

War Posters at Art Club

An exhibition of war posters is on at The National Arts Club until May 8, and an unusual panel by Edwin H. Blashfield, which has been accepted by the U. S. Government for a colossal poster, is also shown, which will remain on view to May 15. The panel presents the genius of America holding the national flag in one hand and an unsheathed sword in the other, sweeping forward with soldiers who are charging the enemy's lines. Swirling blue smoke and flashes of flame color make a dramatic background sufficiently generalized to throw the figures into strong relief. Behind the foreground figures is a ferocious eagle soaring into battle on efficient wings.

Old Watches at Bonaventures

A small but fine collection of XVIII century watches of English and French workmanship is on exhibition at Bonaventure's, 601 Fifth Ave. Several of the watches are in gold repousse which introduces mythological subjects, and some of the cases are embellished with precious and semi-precious stones. One is enameled with a pastoral scene after Lancret, and Le Roy, the famous French horologist, is represented in the collection by two excellent examples. Other makers in the collection, well known to collectors, are Berthoud, F. F. Boutte and Lepine.

Rare Chinese Screen

The Brooklyn Museum has received, as an addition to the Avery collection of porcelains, a screen some 9 ft. wide by 8 ft. high, of cloisonné and Pekin enamel, mounted in an elaborately carved frame of teakwood, with costly lacquer decorations on the reverse side, of bats, clouds and waves, in gold on a black lacquer ground. The screen is composed of seven panels, each with its individual scheme of raised decoration representing fruit trees and flowering shrubs in powerful design, and in bright colors, on a bright yellow background. The piece stands on a teakwood base decorated with oblong cloisonné panels with floral decoration on turquoise blue ground. The piece was purchased by Mr. Samuel P. Avery a few days ago, as a gift to the Museum, from the Hon. V. S. Liao, recently Chinese Minister to Cuba, and now passing through N. Y. on his return to China.

The screen is one of a pair which formerly stood behind the Imperial throne in the Winter Palace at Peking, and the two screens were stolen from the Palace during the Boxer rebellion, and after the fall of the Manchu Dynasty, passed into the hands of Mr. Liao, who took them with him to London as part of his household furniture when Secretary of Legation there. At the coronation of King George V. the present sent by the Chinese Government failed to reach the envoy deputed to attend the coronation, and he consequently requested Mr. Liao to part with one of the screens, and it was presented to the King in place of the missing gifts, and is now in one of the Royal palaces. The other screen was installed in the Brooklyn Museum a few days ago.

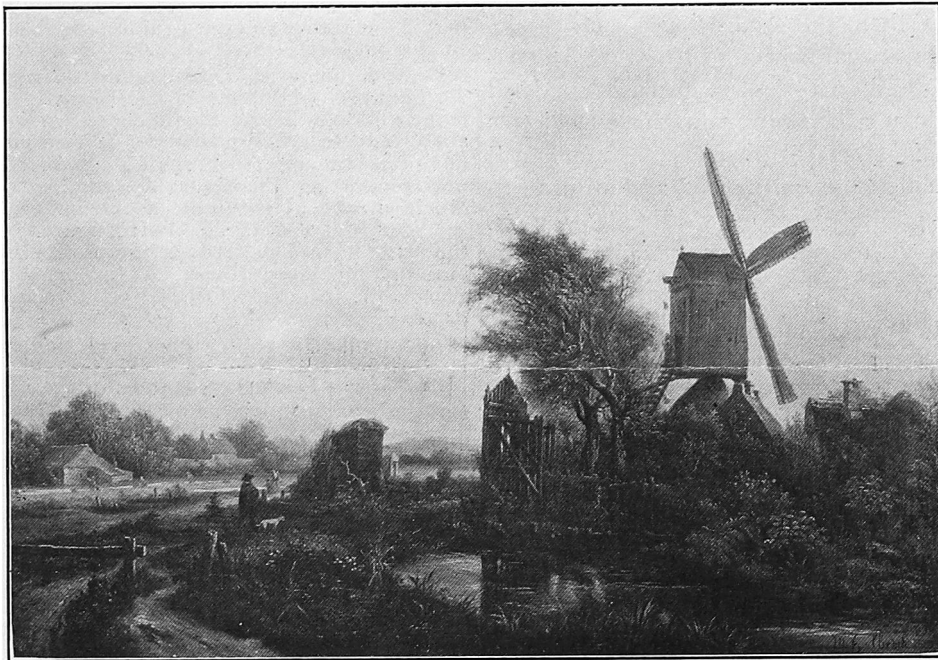
Since 1909-1910, when the Avery cloisonné

TORONTO

A joint exhibition of the Royal Canadian Academy, and the Ontario Society of Artists, is now on in the new gallery attached to the residence of "The Grange" and now known as the Toronto Art Museum. The late Prof. Goldwin Smith, and Mrs. Smith, left this property by will to the City of Toronto for the purposes of a national museum, and the beautiful grounds are to be a public playground in perpetuity.

The idea of a museum to contain interesting historical relics pertaining to Canada was extended by the formation of an incorporated "Toronto Art Museum" with powers to raise money, etc., and Sir Edmund Walker was one of the prime movers. It was desired that a gallery should be built for exhibition of pictures. Briefly, after years of slowly gathering subscriptions, funds were at length sufficient to undertake the proposed building, and plans were made before the present war. The war caused difficulties in the supplying of materials, etc., and the completion was delayed beyond all calculations. Toronto hitherto had been without any proper facilities for large exhibitions, and it was necessary that the Academy and the Ontario Society of Artists should defer holding their annual exhibitions until the museum gallery was completed. This accounts for the combination of the two bodies, as the season was so far advanced, neither one could afford to give way to the other. The exhibits of each are hung co-jointly and not separately. The new building is composed of one large gallery, two smaller galleries, and one corridor. The lighting has been well arranged.

Over 300 pictures and sculptures are on view, and in the spacious rooms of the new gallery there is no feeling of crowding. The



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collection began to approach its present dimensions, it has been widely recognized by "experts" as the most important in the world, as regards the quality, variety and number of pieces. In recent years it has received from time to time various highly valuable additions, among which the recent gift will take the first rank. The screen is Ch'ien-lung.

Oils by William F. Matthews

William F. Matthews, formerly of St. Louis, and a protégé of the late William M. Chase, has a "one man" show of pictures of mountain scenery, wood and landscapes at the Flambeau Weaver's studio, 7 E. 39 St. Among the works shown, perhaps the most attractive are "York Willows," "Eventide," "The Golden Screen," "The Hillcrest," "Winter's Silence," and "Winter Evening." Good, also, are "The Old Oak," "The End of Day," and "Morning Mist on the Coast."

Student's Work at Art Alliance


An exhibition of interior architecture and decoration, costume design, poster advertising, textile design, life drawing and illustration by the students of the N. Y. School of Fine and Applied Art, will be held in the galleries of the Art Alliance of America, 10 E. 47 St., from 10 A. M. to 10 P. M., (Sunday 10 A. M. to 6 P. M.), May 11-18 next. The public is invited.

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ner in which he attempts color blending somewhat after the manner of Segantini. Too much, however, is left to the eye. Everyone who looks at the canvas must see a different picture, unless he or she is placed precisely at the point at which, to them, the colors blend. There is an enormous amount of ingenuity in such efforts, but they are rather the efforts of science than of art. Another painter, working somewhat on the same lines, though less vivid in color, is Francis H. Johnston. His medium is chiefly tempera, and his subjects have a touch of the fantastic, and a wholly other-world feeling.

As might be expected, the war furnishes a few topics, although not of actual fighting scenes, despite the fact that several Canadian artists have served as combatants. Arthur Lismer, who has been living in Halifax, contributes a fresh note with "British Warships in Halifax Harbor," bearing the weird colors of camouflage on their hulls. Two portraits of women in the nursing sisterhood by John Russell emphasize the dignity and devotion of woman's war services.

BALTIMORE

At the base of the Statue of Liberty in the recently closed Armory Liberty Loan show a band and speaker's stand, suggesting some great altar, had been constructed and in front of this, space was reserved for seating an audience of about 2,000. The end walls of the Armory were well covered with landscapes 125 ft. long by 30 ft. high, beautiful decorative works designed by Everett Lloyd Bryant and painted by Albert R. Gross. One of them represented a peaceful French countryside and the other a battle-scarred farm with buildings tumbling to pieces, trees stripped of their foliage and the ground full of deep shell holes. The latter scene thus formed the background for a remarkably realistic representation of a section of the trenches, being built under the supervision of Lieut. L. A. Shaw of the Canadian Army.

The exhibits comprised an unusual collection of battlefield relics belonging to the Canadian Government, which later will be permanently housed in its war trophy museum.

The vast arch of the Armory's roof had been hung in deep blue bunting to simulate the vault of the sky and this was well illuminated by countless stars. It is said that every bit of bunting of this particular color east of the Mississippi River was used, 14,000 yards having been required. Scores of lanterns bearing patriotic poster designs, cleverly devised so that the mottoes become part of the pattern, were well made by Howard Freck, an active member of the Charcoal Club, who, a short time ago, won the prize in a local poster competition.

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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

THE APRIL BURLINGTON

An unfinished sketch, "Diana and Actaeon," by Gainsborough, forms the frontispiece to the April number of the Burlington Magazine, and is the subject of Lionel Cust's article on "Pictures in the Royal Collections." The following paper by Gaetano Ballardini on "The Bacini of S. Apollinare Nuovo, Ravenna" is especially interesting at the present moment. A bomb, dropped from an Austrian aeroplane early in 1915, ruined a portion of the facade of the basilica, and the accompanying plates show the cracks and grave injuries done to this ancient monument. "Alexander the Great's Celestial Journey," by R. S. Loomis, is a charming dissertation on the numerous versions, of the French, German, Italian, Spanish and English romances of Alexander and is illustrated by reproductions of Eastern examples representing phases of the journey.

A. F. Kendrick contributes a paper entitled "More Textiles from Egyptian Cemeteries," with interesting illustrations. "An Old Representation of Theodor," by Giuseppe Gerola, treats agreeably of an XI or XII century marble figure of the "truculent Teutonic monarch, forced to humble himself before the little Latin Brother [S. Hilarus] whom he had thought to override." William Pountney writes on "Loudin's China House, Bristol," and Milton Garver describes ably "Symbolic Animals of Perugia and Spoleto." Both articles are admirably illustrated.

The Burlington Magazine may be obtained from the American agent, James B. Townsend, 15 E. 40 St.

"PITY THE POOR ARTIST"

According to a notice elsewhere in our columns today, the new organization, planned to devise ways and means for the "relief of American artists suffering from the effects of the war," on which we commented editorially last week, has been finally completed with a list of artist officers, etc., and christened the American Artists' Mutual Aid Society, and the first of a presumed series of benefit entertainments, under the auspices of the organization, was given at Aeolian Hall last evening.

We have meanwhile been approached and our assistance suggested by friends and patrons among the art dealers and art publishers, who claim to be "suffering from the effects of the war," as to the propriety and advisability of organizing similar associations to aid them and their fellows in these times of financial stress, and we are considering the suggestion.

Meanwhile we have asked those old and excellent organizations, the Artists Fund and Aid Societies whether the demands upon them from needy artists "suffering from the war's effects" have been so overwhelming as to virtually "put them out of business" and make a new organization, with wealthy patrons and patronesses, necessary. Until we can ascertain from these societies the facts in the matter, we must still consider the formation and appeal to the public of the new organization as, to say the least, "premature" and that it tends to give an unfortunate public impression that American artists are willing to be objects of charity.

"Pity the Poor Artist"

A number of local artists met Monday last in the studio of Mrs. Harry Payne Whitney and organized the American Artists' Mutual Aid Society, which will help artists embarrassed by war conditions. The officers are: Jo Davidson, chairman; pro tem; Eliot Norton, counselor; Paul Dougherty, Robert W. Chanler, Austen Crisp, Guy Pene du Bois, Paul Manship, W. J. Glackens and John Sloan. The membership is confined to painters, sculptors and engravers.

A concert was given in Aeolian Hall last evening for the fund of the new society.

POLICE AFTER ARTISTS SHOW

Policeman Fitzgerald recently served a summons on Walter Pach, treasurer the Society of Independent Artists, whose second annual display is now on at 112-114 W. 42 St., to appear in the Jefferson Market Court a named day and show cause why the exhibition should not be closed immediately on the ground that "the society is maintaining a common show without a license."

The officers of the Society at the official hearing, which was adjourned to a later date, claimed that before opening the exhibition they asked the Commissioner of Licenses if a license was necessary and received a negative reply.

According to the N. Y. American, the officers also declare their intention to issue summonses against the directors of the Metropolitan Museum of Art and the Brooklyn Museum for running "common shows," and to close those institutions should their own exhibit meet an untimely end.

CORRESPONDENCE

Will Not Abandon New York

Editor AMERICAN ART NEWS,

Dear Sir—In your last issue you published a news item to the effect that we were going out of business in N. Y. C. We are abandoning the place we have at 15 W. 38 St. and are selling out all the stock we have there, but about May 15 will open a new place at 471 Fifth Ave. (opposite the Library), where we will continue our business as heretofore.

Will you kindly make this correction.

Yours very truly,

Detroit Publishing Co.,

W. A. Livingstone, Mgr.

Detroit, Mich.,

May 1, 1918

MONTREAL

The 35th annual spring exhibition under the auspices of the Art Association of Montreal has been on for a time at the Museum. The exhibits are probably as many in number as usual, but there is an absence of works by some of the better known painters, which is explained by the fact that the Royal Canadian Academy is holding its exhibition in Toronto during this same period, at a much later date than usual, owing to delays in the completion of the new Toronto Museum gallery and hence pictures are not available from one exhibition to the other.

On the first survey of the current display one is struck by the large number of works, many by the younger artists, which may be termed "interesting" as showing high promise in the attempt to reach modern standards of unconventionality. The ultra-modern is not much in evidence, although the hanging committee have allowed three or four of these radicals to be seen. The opinion of most people is that they would be more acceptable if they had been placed in a room by themselves.

In the conservative style of painting the veteran artist, Robert Harris, C. M. G., exhibits an oil portrait of Lady Roddick which gives a pleasing suggestion of the style of Reynolds, together with other portraits. Among the most interesting in this branch are several pastel portraits by Miss Gertrude des Clays, done sketchily on dark toned paper, without background. They convey a feeling of distinction in the sitter, and happily express the mobility of features rather than extreme repose and they have a swiftness of touch that belong to the followers or admirers of Sargent.

The purpose of this writer, however, is not to discuss the technical merits of the various works exhibited, for space is too valuable to enable one to go sufficiently into detail, but rather to give a running reference to the varying classes of works in general.

Of war pictures a contributor, Gunner T. Topham, who himself has been at the front, and who is now invalided home, sends an oil entitled "Who Died for Us," a composition showing two shell-blasted trees, one supporting the figure of the Saviour crucified, and at the foot of the image, in the road, lies a dead khaki-clad figure. On the ridge in the background there are shells bursting, and over all is a star-lit sky. This crucifix is on the Tricourt-Contalmaison Road.

The Canadian winter has given subjects to such devotees as A. Suzor-Cote in whose "Old Sugar Cabin" the shadows of the trees make an effective pattern on snow and building; and Clarence Gagnon in his picture of a hunter, with dog and sled, making their way heavily through the woods laden with snow. A painter comparatively new to exhibition galleries, though well known hitherto by his admirable illustration to Dr. Drummond's habitation dialect poems, is F. S. C. Curn, who has pictures of the Canadian farmers with their horses and wagons, showing fidelity to the character of the types.

In landscape pure and simple, the art of Percy Woodcock holds an important place, a peculiarly refined and subtle rendering of nature in her most tender moods. Maurice Cullen, who has gone overseas to join the artists engaged in painting Canadian war records, is always strong in both oil and pastel and is well represented by several notable landscapes. William Brymner, C. M. G., until recently president of the R. C. A., shows only watercolors, but these are examples of the first quality in the handling of this medium. Incidentally it may be said that an improvement in the arrangement of hanging has been effected this year in placing the watercolors in the upper hall instead of the ill-lighted room where they formerly were hung.

The room devoted to black and white drawings, etc., contains several very good etchings, among which are lower Canadian village streets, and a view of the Bank of Montreal from Place D'Armes Square, by Herbert Raine; aquatints of Hampton Court, and English warships by E. Lalonde, and L. M. Kilpin's "Devil's Bridge, St. Gothard."

In the oil section Mr. Horne Russell has two portraits and two seashore scenes.

Harking back to the watercolors one should refer also to the drawings by Ivan Neilson of Quebec, and color prints from wood blocks by Walter J. Phillips of Winnipeg, and many others.

G. A. Reid has an ambitious study for a mural decoration commemorative of Confederation, in which Canada sits enthroned, flanked on either hand by other female figures representing the Provinces, while others troop forward bearing trophies, and doing honor to the central idea. C. M. Manly has an original theme in his study of linemen at work at the top of telephone poles, "In the Air, Winter." W. Edwin Atkinson has laid aside his autumn mists for the moment and given "Spring in the Hills," a large landscape with fresh greens of spring. F. M. Betts-Smith has put vigor and much painstaking work into "Coming Storm in

the Rockies" with wind-blown trees against a background of clouds and snow-caps and Charles W. Jeffreys in "Rocks of Georgian Bay," gives a good rendering in watercolor of that region.

Contrasting glimpses of "Venice in a Sun-glow," and of a train in a Canadian winter landscape, reveal the versatility of Clarence A. Gagnow. F. McGillivray Knowles has a beach study in "Shimmering Afternoon"—fishermen mending their nets. While marines are not plentiful, there is a surprise in the successful venture in this field of F. S. Challener, with four glimpses from the St. Lawrence. They are light in tone and decorative in quality, while the gulls and sailboat in "With Wind and Tide," give a fine feeling of movement. G. Horne Russell has impressive bits from the Atlantic shore at St. Andrews and Eastport, showing salty docks at low tide; and W. M. Cutts glorifies the sea in "The Close of a Stormy Day" with its rosy glow on waves and rocks.

Although Canadian life predominates in the subject of most of the works, there is an exception in such a case as "Bakers, Cuba," by W. H. Clapp, in which there is a fine, warm feeling of tropical light and atmosphere.

Of portraits there are many varieties of styles. There are the staid lines of honest, conventional taste, such as "W. S. Jackson, Esq.," by E. Wyly Grier; or "James Carruthers, Esq.," by G. Horne Russell; the subdued dash and love of color in "Portrait, Miss A. Cassidy," by Dorothy Stevens, or more restrained in color by the same artist, "The Young Widow"; the hale, old engineer, "T. C. Keefer, Esq.," by Ernest Fosberry; or the flavor of the golf links in "The Late K. R. Macpherson, K. C.," by Wm. Brymner; or the warm radiance of "Mrs. H. J. Firk," by Gertrude des Clays; or various portrait studies by Marion Long, all marked by a keen sense of color and originality of treatment.

In the Sculpture Gallery are two works by the late Philippe Hebert, C. M. G., small bronzes, and one by his son Henri Hebert, "Fatum," a symbolic figure, conceived in an Egyptian manner. G. W. Hill exhibits a portrait bust of Wm. Brymner, late P. R. C. A. Miss Frances Loring and Miss Florence Wyle, both have symbolic figures of high merit, and Miss Winifred Kingsford's "Portrait of An Actor" is full of character.

The etchings are very good, but cannot be dwelt upon. This survey of the combined exhibitions is necessarily curtailed and cannot do justice to all exhibitors.

AUCTIONS IN WARTIME

"The exigencies of war," says the N. Y. *Evening Sun*, "have flooded all the auction rooms of all grades, both here and in England, owing to the liquidation which has been forced upon all classes, from the very rich to those in extremely moderate circumstances. While in many cases the sale by auction for works of art which have actual which has no special quality seems to the owners to become a mere slaughter, yet it is doubtful if there is any fairer way of establishing a current valuation of property—since values are always fluctuating—than in the auction room."

"This basic fact is indicated by the good, even high, prices frequently obtained at auction merely of used household furniture value, whether paintings, sculpture or furniture of age and distinction. It appears that at this time New York is a better auction market than London, and great quantities of treasured possessions are brought here for sale. The recent sale of the famous Bardini collection of ancient Italian furniture and works of art was well attended by connoisseurs as well as dealers, and many high prices were paid for such items as established their actual values solidly in the trained minds of amateurs and collectors."

"The values established for rare books are equally well maintained in the face of all the distractions of war, and of the continual and necessary appeals for money to carry on a thousand necessary forms of work auxiliary to the fighting. The sale of duplicate copies from the great Huntington library has just ended, with receipts of nearly \$100,000. Shakespeare quartos brought high prices, one of them the top price of the sale, \$10,000 for a first edition of "Much Ado About Nothing," from the Bridgewater library. Many other items ran into the thousands."

"The lesson of all the auctions is the truth that genuine varieties of first quality in every respect will always bring a large and sometimes an excessive price. The best is still the ideal of the collector, and while beautiful rarities exist there will always be a good market and a substantial money value for them. Inferior items, however interesting, lack the ultimate quality of money value as nearly intrinsic as that of anything except a piece of precious metal. Since all values are relative, the owner of treasures less to be reckoned in money will not be downhearted; for he, too, has his own standards and finds his pleasure in the titles in the catalogue of his possessions and not in the prices."

LONDON LETTER

London, April 15, 1918.

The new "Man Power Bill," conscripting men up to the age of 50, is causing a deal of consternation among the art dealers, some of whom are contemplating closing down "for the duration." The fine art business differs from the majority of others, in that it depends so largely upon the personality and reputation of the dealer himself that it is practically an impossibility for him to leave it in the hands of a substitute, however capable that substitute may be. Clients grow accustomed to relying upon the advice and judgment of some particular "expert" and are disinclined to transfer their confidence to a "locum tenens." Also it is obvious that businesses such as these cannot be amalgamated with any sense of security, although at the exemption tribunals the boards are fond of suggesting to men seeking an extension, that they should get another dealer to look after their business while they are serving their country! To those who are familiar with the jealousy with which a dealer will guard the secrets, not only of his list of clients, but also of his methods of conducting his work, this suggestion causes a feeling of amusement.

Art Works Embargo

The reported restrictions on the export of art works from England to America has caused a number of dealers to take steps to despatch post haste as many pictures as possible to the States before today when the regulation is supposed to come into force. The arrangement will be a serious matter to a number of dealers, for many of them rely largely indeed upon their transactions with American collectors. Of course, a certain number of the latter will be content to buy over here on the recommendation of reliable agents and to postpone actual possession until after the war, but these are comparatively few, for it is human nature to wish to enjoy one's purchase as soon as one has effected it. The increase, however, of buyers at home will go some way towards compensating firms for the American business which they will be losing for the time.

Red Cross Sale at Christie's

The first week of the Red Cross sale at Christie's has had many exciting moments. I fear that by the time this letter is received, the news of the purchase for 1,600 guineas of the enameled Chinese phoenixes from the Pierpont Morgan collection, the gift of Messrs. Duveen, may be in the nature of ancient history. The purchaser of the birds, who had a rough passage in their voyage from New York, was Lady Wernher, who last year bought Fred Walker's "Plough" at the corresponding sale and afterwards presented it to the nation. The opening bid was but of £1,000 made by the donors and a vigorous participant in the bidding was Mr. Alfred de Pinna. Another interesting incident of the sale was the disposal of the Charles II silver-gilt porringer and cover given by Sir Ernest Cassel. For this the bidding increased very rapidly until it reached the sum of £2,600, at which figure it was bought by the Goldsmiths' and Silversmiths' Company. Westminster Abbey will be the richer for the Elizabethan chalice and paten, given by Mr. Brice, for, although it was bought by a private purchaser (for the sum of £270), it is to be presented by him to the Abbey in memory of an officer who has fallen in the war. Many donors bought back their own gifts at high figures, this being the case in regard to an interesting silver-gilt coffee-jug, once the property of Queen Charlotte, and two Chelsea scent bottles, bought back by Mr. Adolf Weil for 330 guineas. Good prices are being reached generally, but it is felt that they would have gone still higher had not American competition been diminished, owing to war conditions.

L. G.-S.

CHICAGO

The Fine Arts Building prize of \$100 has been awarded to Mrs. Anna L. Stacy at the competitive exhibition of the Artists' Guild for her canvas entitled "Old Houses in the Moonlight." This is a poetic conception of a group of homelike cottages and gardens under the charm of nocturnal luminosity. Honorable mention is given the work of Eda Sterchi and Martin Hennings. "A Girl Knitting" is by far the best of the first mentioned artist's achievements thus far. Martin Hennings' "Portrait of Edna" is notable for its fine painting. It is an excellent practical achievement, showing facility with the brush.

Other notable entries are the "Portrait of a Little Boy," by Cecil Clarke Davis and a decorative study of an old woman and her pet parrot, by Pauline Palmer. There are also some good landscapes in this exhibition, among them Paul Bartlett's "Fog on the Harbor," Mary Butler's "Old Conn. Garden," and Eugene Glamen's "Beginning the Journey."

There is now on at the Rouillier Gallery one of the largest showings of mezzotints ever assembled here, composed of a hundred really rare examples of the XVII to XIX century. There are plates by Jacob Gole, Thomas Burke, John Dickson, Richard Earlon, John Faber, Edward Fisher, John Smith, John Jones, Charles Turner, James and Thomas Watson, Samuel Cousins and James McArdell, to say nothing of works by Gerald Vlack, who belongs to the early XVII century. There are many of the famous stipple engravers, Bartolozzi, Schiavonetti, Cardon, Cheeseman, Gauguin, Tomkins, etc. Among the Schiavonetti's are some of the famous plates of the "Cries of London," after paintings by Francis Wheatley. Engravings from portraits of famous Englishmen are also much in evidence, among them Dr. Samuel Johnson, James Boswell, Sir Walter Scott, George III and Hume, the great historian. It is said that mezzotints when not in color, are more frequently purchased by men than by women, which is one of the curious phases of artists' preferences that no doubt conceals some psychological significance.

The Art world is buzzing a good bit these days about the drawings which Gordon St. Clair is making for the Sunday Examiner's theatrical notes. They are unique in newspaper art, embodying the principle of decorating a rectangle in a symmetrical and well balanced manner such as one sees at its perfection in Japanese prints. St. Clair draws well, exaggerates like a true artist and gives to black and white a richness of color which one would scarcely believe.

At an exhibition by newspaper artists of the Liberty Loan Committee which opens this week at the Art Institute the awards will be bestowed by Mr. William G. McAdoo.

The statue of the Republic, by Daniel Chester French, first exhibited at the World's Fair, in 1893, has been cast in bronze and will mark the side of the Administration Building in Jackson Park.

The Arts Club announces an exhibition of paintings by Arthur Davies to open May 3. The annual exhibition of the Swedish Club opened last week and the prize awards will be announced next week.

Marion Dyer.

BURGLAR DOESN'T BURGLE

A special cable dispatch to the World from London says that a notorious burglar of Budapest has been arrested here trying to sell to art dealers valuable objects taken from Mr. J. P. Morgan by a burglary in America.

When Mr. Morgan was told of the cablegram from London, he said:

"This is the first I have heard of the affair. I know of nothing being stolen."

BOSTON

The first Boston exhibition of the newly organized New York Society of Painters is on at the Vose Gallery. There are about 50 works by more than 30 painters, filling both galleries. Among the canvases are "Autumn Rain," by J. Alden Weir, "Benares, India," C. C. Cooper; "In the Canadian Rockies," Edward H. Potthast; "Elizabeth all Rose," William J. Whittmore; "Coast Patrol," Howard Russell Butler; "In the Foothills," E. Irving Couse; and "In Lotus Land," Harry W. Watrous. Other artists represented are Marea Stone, Jane Peterson, Susan Ricker Knox, Ossip Linde, Sophie W. Brennan, Maria J. Streat, Harriet Bowdoin, Helen W. Phelps, Althea Hill Platt, Olive Black, Content Johnson, Georgia T. Fry, H. S. Phillips, Anna Fisher, Richard F. Maynard, Rhoda Holmes Nichols, H. Bolton Jones, Clara Weaver Parrish, Charles C. Curran, A. T. Van Lair, Alice P. T. de Hass, W. R. Derrick, Elizabeth N. Watrous, Emma L. Cooper, Eliot Clark, C. W. Eaton, Catharine R. Bartoo, Edith Penman and Albert Groll.

A portrait of Eugene Noble Foss, former Governor of Mass., by Harry Farlow, is on exhibition at the Copley Gallery. Mr. Farlow is a pupil of Tarbell, Benson and Duveneck, and evidences a strong ability to characterize his subjects, as well as to represent textures with natural effect.

John Singer Sargent, after making Boston his headquarters for nearly two years, has departed, presumably for London.

Pottery by Miss Ellen Cushing and Miss Elsie Dalton is on sale at the Copley Gallery for the benefit of the Metropolitan Chapter of the American Red Cross. In the same gallery watercolors of Gloucester scenes by George L. Noyes are shown. Frank Gardner Hale is showing his enamels at the Arts and Crafts rooms, Park Street.

Paintings made in Cala, by the late Giuseppe Cadenasso are exhibited by his widow, Mrs. Leah Cadenasso, at the University Club. An exhibition of students' vacation work in painting, sculpture and etching has been opened in the trustees' room of the museum. The annual spring exhibition of members' work opened May 1 at the Guild of Boston Artists.

Cyrus E. Dallin's bronze group of Anne Hutchinson and her little daughter has been placed on the lawn near the Huntington Ave. entrance of the museum. A memorial exhibition of watercolors by the late F. Hopkinson Smith is on at the Boston City Club.

Ernest C. Sherburne.

PHILADELPHIA

Landscapes, 29 in all, painted during several years residence abroad, by Walter Griffin, are on exhibition at the Rosenbach Galleries until May 11. They are decidedly impressionistic in facture, vibrating with color, touched with a full brush and apparently liberal use of the palette knife and show a sane conception on the part of the painter of just how far a certain kind of technique can go with safety to more essential qualities a good picture should possess. Beautiful views of the Grand Canal, Venice, including some of the buildings that have since been subjected to the bombing of enemy's aeroplanes, glimpses of fishing villages in Finistere and sketches of Verona, Breton and Norwegian landscapes, give interest to the show. "Reconstruction Work in France" was the subject of an illustrated lecture by Mr. J. Henry Scattergood before the Academy Fellowship, Monday last. At the annual meeting held Apr. 15, Mr. John McClure Hamilton was elected president to succeed Mr. Herbert Welsh; Frank Reed Whiteside was chosen treasurer; Miss Elinor Earle, secretary, and Miss E. F. Braddock, assistant secretary. Six vice-presidents and a board of directors, numbering twenty, were also elected.

PARIS LETTER

Paris, April 15, 1918.

It is difficult to diagnose the physical symptoms of trade in Paris at the present moment. There is much in the situation that is abnormal and much that is contradictory. Various influences must be taken into account. The morale of the people in the main is not shaken by the military events of the day. After the first surprise of the bombardment by the long distance gun—"Big Bertha," as both the French and the Germans call it—the people have settled down to gauge their chances of being hit with cool judgment and no hint of exaggeration. At the same time prudence is allowed to have its due sway. Many more shops are closed, especially those filled with art objects, than before the bombardment began. Art dealers, as well as other merchants, have gone in considerable numbers to the provinces. Yet in many cases they are merely anticipating by a few weeks their regular dull-season vacation. I doubt very much that there would have been so prompt an exodus if the military situation had developed, as it has done, a month or six weeks earlier.

Recent Private Sales

At private sales there has undoubtedly been a sudden and very pronounced drop in prices. This is due partly to reasons which can be inferred from what I have just said, but also, largely, to the imposition of the new war taxes. In addition to the tax on luxuries, which I mentioned in my last letter, another general tax of 20 per cent. went into effect on April 1. Thus art objects at private purchase must pay 30 per cent. to the government, and at auction the total surplage—the fees of the commissaires-priseurs and experts being included—is 40 per cent. A severe blow, is it not?

I am disposed to think that the anticipation of those new impositions had much to do with the extraordinary ardor in the bidding at the last important auction sale, that of the Degas collection. It just escaped the new taxation. Those who took this into account and desired to put their free capital into art were eager to make the best use of their last opportunity to do so, under old conditions, before the end of the war.

This is not, however, the opinion of all the well informed art dealers and "experts." There are many who profess to see in the large prices paid at the Degas sale only a normal indication of the continued increase in value of the works of the masters of the two great modern schools, that of the mid-nineteenth century and that of the impressionists. There are no important sales in the near future to announce. The season has probably been killed prematurely by the turn of events.

Dane Buys Two Great Collections

It is now known that the purchaser of the Montaignac and Sarlin collections was Mr. Hauten, a Dane, a member of the royal council of state. The intention is attributed to him of founding, at Copenhagen, a museum to be entirely devoted to the French schools of painting.

Paul Helleu, who became well known in America a few years ago, when he installed himself in a studio for some months in order to paint the portraits of society celebrities, discovered and bought recently at the Hôtel Drouot a veritable Watteau, which the "experts" had only dared to "attribute" to that master. The price Helleu gave for it was \$770. It was not in good condition, but, since it has been put through a course of gentle renovation, it fully justifies the enthusiasm of its new owner.

This closing sentence of mine is punctuated by the final evening salute of "Big Bertha," usually promptly delivered at 7 o'clock (summer time).

B.-D.

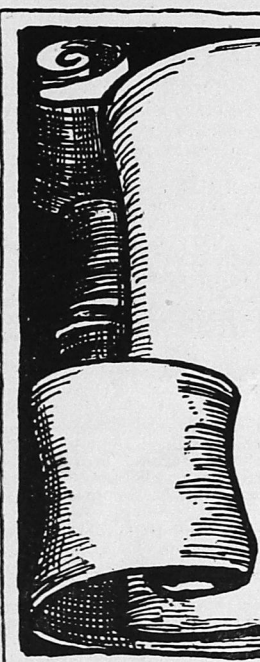
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AMERICAN COLLECTORS AND DIRECTORS OF PUBLIC MUSEUMS who are entertaining the purchase of famous pictures and family heirlooms which do not come into the open market can best attain their object by communicating with Mr. Arthur Ruck, who has received instructions from certain well-known English Collectors and representatives of old and titled families to realize upon their works of art by Private Treaty.

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ART AND BOOK SALES

Sale of French War Paintings

The pictures and drawings which made up the so-called N. Y. Salon and which have been shown at the old Cornelius Vanderbilt residence, 677 Fifth Ave., for some weeks past, for the benefit of French artists, invalidated from the war, closed April 27 with a dance, and the works were auctioned off on four afternoons and evenings this week. Certain sales were made privately before the auction to Mmes. Cornelius Vanderbilt, Frederick G. Smith and Messrs. Joseph Buero and James Logan, to the amount of some \$24,000. The auctioneer at the public sale, which was not well attended and did not realize expectations, was Mr. Samuel H. Stern of New Orleans.

An anonymous buyer paid \$3,000 for Henner's "Nymph" and "Woman's Head," Mr. James Logan gave \$500 for Jean Berne Bellecour's "Portrait of Capt. Guynemer," Dr. Swanson \$250 for Arus's "Battle of the Marne" and \$300 for Adrien Dumont's "The Setting Sun," Joseph Buero bought Ferdinand Guedry's "Battle at Fort Vaux" and Mrs. Vanderbilt De la Villeon's "Belair Under Snow," also by Guedry.

At the first session, April 27, a total of \$3,950 was obtained. "Before the Boats," by August J. M. Leroux, brought \$530, and "The Bride," by Mme. Simon Cadette, \$450. The second session, Sunday afternoon,

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Allied Artists of America, Fine Arts Bldg., 215 W. 57 St.—Fifth annual exhibition of paintings and sculptures to May 28.

American Art Galleries, 6 E. 23 St.—Relief for Belgian Babies, art exhibition open daily.

Arlington Art Galleries, 274 Madison Ave.—Oils by Elizabeth Curtis, to May 8.

Art Alliance of America, 10 E. 47 St.—American Institute of Graphic Arts, to Apr. 30. School of Fine and Applied Arts, May 11-18.

Art Alliance, Garden Gallery, 10 E. 47 St.—Portrait drawings in three crayons, by F. Theodore Weber, to May 8.

Babcock Gallery, 19 E. 49 St.—California paintings by Maurice Braun, May 1-17.

George Gray Barnard Cloisters, 454 Fort Washington Ave.—Open daily 10 to 5, except Mondays. Admission fee \$1; Sat. and Sun., 50 cents; for the benefit of the widows and orphans of French sculptors.

Bonaventure Galleries, 601 Fifth Ave.—Italian XVI century painting on glass. Color drawings of Horace Walpole Estate at Twickenham, near London, by Paul Sandby.

Brooklyn Institute of Arts and Sciences, Academy of Music Bldg.—Pictorial Photography, to May 6.

Brooklyn Museum, Eastern Parkway, Brooklyn—French Government exhibit, from San Francisco Exposition, through May 26.

Daniel Gallery, 2 W. 47 St.—Watercolors by modern artists, to May 11.

Demotte, 8 E. 57 St.—Gothic art, sculptures, tapestries, furniture, statuary, paintings and rare fabrics.

Durand-Ruel Galleries, 12 E. 57 St.—Modern French paintings.

Ehrich Galleries, 707 Fifth Ave.—XVII and XVIII century flower paintings, to May 8.

Ferargil Galleries, 24 E. 49 St.—Marines by James G. Tyler, through May.

556 Fifth Ave.—Arranged by Mrs. Albert Sterner, some 44 pictures and sculptures pertaining to the war, by eminent artists; and essays in camouflage by Abbott H. Thayer, to May 20.

Folsom Galleries, 560 Fifth Ave. (Dreicer Bldg.)—American paintings.

Gorham Galleries, Fifth Ave. at 36 St.—Recent sculpture, by Janet Scudder, to May 11.

The Grolier Club, 47 E. 60 St.—Mezzotints, Part II, chronologically arranged, from Dixon to Cousins, May 11 to June 1.

Kraushaar Art Gallery, 260 Fifth Ave.—Views from the Valley of the Marne, by A. L. Bouche, to May 11.

The Little Gallery (removed to), 4 E. 48 St.—Special exhibition of handwrought silver.

Macbeth Gallery, 450 Fifth Ave.—Group exhibition of oils by Emil Carlsen, Childe Hassam and J. Alden Weir; paintings by Charlotte Coman, to May 9.

Macdowell Club, 108 W. 55 St.—Annual sketch exhibition: watercolors, pastels and drawings by four groups of artists, to May 12.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days. Isaac D. Fletcher coll'n. American sculpture display.

Milch Galleries, 108 W. 57 St.—

Modern Gallery, 500 Fifth Ave.—Paintings by Picasso, Vlaminck and Tainin; Daumier lithographs.

Montclair Art Association, Montclair, N. J.—Paintings and sculpture pertaining to the garden, to June 9.

New York Public Library—Print Gallery (Room 321)—170 etchings by Rembrandt, lent by Mr. J. Pierpont Morgan, Making of a Lithograph.

N. Y. School of Fine and Applied Art, 150 Lexington Ave.—Annual exhibition of students' work, to May 27.

Pen & Brush Club, 132 E. 19 St.—Portraits and figure works, to end of May.

Henry Schultheis, 142 Fulton St.—American paintings by Chase, Murphy, Wyant and others.

Society of Independent Artists, 112-114 W. 42 St.—to May 12.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association, Mad. Sq., South—Frederic May collection of Japanese color prints, porcelains and art objects, afts. May 6-9 incl., eves., May 6-10 incl.; exhibition to date of sale.

Anderson Galleries, Park Ave. and 59 St.—Library of the late Charles T. McBurney, May 8-10 incl., exhibition to date of sale.—Library of the late Winston H. Hagen, May 13-16 incl.

brought a total of \$3,000. The highest price, \$1,000, was paid by Mr. Russell A. Cowles for "Glorious Sorrow," by Jean Enders. The third session, Monday evening, brought \$1,400. "The Haystacks," a pastel by André Fontaines, was bought by William Wilkeson for \$375.

The Tuesday evening sale was abandoned.

Sydney Woollett Autographs Sold

A sale of rare autographs, including the collection of the late Sydney Woollett, of Jamaica Plains, Mass., took place Friday aft., Apr. 26, at the Anderson Galleries, and netted a total of \$1,630.20.

Salmagundi Auction Sale

The first session of a sale of pictures by artist club members, at the Salmagundi Club, April 18, netted a total of \$2,825.

A painting by E. H. Potthast, "Ring Around," brought \$230, the top price of the evening, from Mr. Samuel T. Shaw. "Winter at the Circle," by Guy Wiggins, was sold for \$100, and "Pigeon Cove," by Henry B. Snell, brought \$120. Leo Mielziner was the auctioneer.

At the second and final session, Friday, April 19, a total of \$5,400 was realized, making a grand total of \$8,225 for the sale.

The highest figure, \$2,000, was paid by Mr. Richard Cole, for a landscape by J. Francis Murphy, "On the Lowlands." The same buyer also purchased the portrait of Gen. John J. Pershing by Leo Mielziner for \$50. He offered it for sale again and when it brought \$50, the work netted the club \$100.

A landscape, "Brown and Sere," by Bruce Crane, was secured by Mr. F. W. Labrot for \$330, and "Springtime," by W. Granville Smith, brought \$205. "Fishing Fleet," by James G. Tyler, was sold for \$200. A "Showery Day," by F. Ballard Williams, brought \$185.

The proceeds of the sale will be devoted to meeting the expenses of furnishing and fitting up the club's new house, 47 Fifth Ave.

Salmagundi Mug Sale

The annual auction sale of mugs, comprising 24 examples painted by well known artist members of the Salmagundi Club, will take place in the Gallery of the Club at 47 Fifth Ave. on Tuesday evening next, May 7 at 9 o'clock. The proceeds of the sale will go to the Library Fund.

Among the artists represented this year are J. Francis Murphy, Alexander Schilling, W. Granville-Smith, Franklin Booth, Thomas S. Clark, Norward McGilvary and others.

A uniform shape of mug especially designed for the club by the Lenox potteries has been used. This happy idea of raising revenue for the library is now one of the old traditions of the club, and the sale is a most interesting and exciting event. The bidding is spirited. Last year a handsome example decorated by W. F. Kline brought \$1,000. Admission is by invitation or visitor's personal card.

Dutch Picture Sale in London

The coming sale on May 10, at Christie's, London, of the collection of modern Dutch pictures and drawings formed by the late P. G. B. Westmacott should be interesting and important.

Among the oils are two examples of Corot, one each of Daubigny, Diaz, Decamps, Michel and Monticelli, and no less than nine of Matthew Maris. There are three Jacob Maris's and a Mauve, all of superior quality.

BARDINI ART SALE

(Concluded from last week)

Florentine cabinets and cassone, carved and gilded examples of antique Italian furniture, and other early pieces including Umbrian chairs, were dispersed at the fourth afternoon session of the sale of the Bardin collection, Friday, Apr. 26, and brought a total of \$59,620.

There was a large attendance with discriminating buyers, and the more important pieces, notably the XVI century Florentine furniture, brought high prices.

Nos. 529 and 530—A pair of XVI century Florentine armchairs, with gilt carved finials, and straight flat molded arms on square supports carved with acan-

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thus leaves, brought \$3,760, the top price of the afternoon, from W. B. Tyler, agent.

A number of the pieces of Italian furniture dispersed were formerly in the Borghese Palace, Rome.

No. 556—A set of six mahogany and gilt bronze mounted wood chairs of the Empire period, formerly owned by the Princess Pauline Borghese, went to P. W. French & Co., for \$3,660.

Other sales of interest with objects, names of buyers and prices obtained follow:

No. 628—Late XV century Florentine walnut cabinet, of rectangular shape, in two portions. E. Segre, \$1,600.

No. 509—Pair of late XVIII century Italian gilt armchairs of late Louis XVI period, with spade shaped backs. W. B. Tyler, agent, \$1,040.

No. 510—Pair of late XVIII century Italian gilt armchairs of the late Louis XVI period, similar to the preceding. W. B. Tyler, agent, \$1,000.

Nos. 570 and 571—Two early XVIII century Italian gilt console tables of the Louis XV period, formerly in the Borghese Palace, Rome. Otto Bernet, agent, \$1,450.

No. 627—XVI century Florentine walnut cabinet, of rectangular shape, two portions. Tolentino Galleries, \$1,000.

No. 621—Early XVI century Florentine walnut cassapanca, rectangular shape with straight back. The center of the front has an octagonal broken panel enclosing a scrolled cartouche, charged with the coat-of-arms of the Strozzi family. Tolentino Galleries, \$1,000.

No. 612—XV century Central Italian carved and gilded walnut cassone, sarcophagus shape, lower part carved with bold gadroonings. Robert Glendenning, \$775.

No. 595—XVI century Tuscan walnut octagonal table, with molded rim, supported on four voluted and leaf-carved brackets. P. W. French & Co., \$825.

No. 520—XVI century Florentine walnut armchair, with rectangular back. Otto Bernet, agent, \$925.

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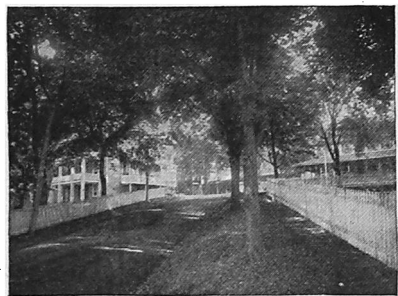
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Stefano Bardini Sale

The fifth and final session, April 27, yielded a total of \$133,240, making for the five afternoon sessions and one evening devoted to the pictures a grand total of \$443,790.

No. 770—A XVI century Florentine walnut table brought \$11,400, the top figure of the session, from Duveen Brothers. The same buyers also secured No. 774, a XVI century Florentine walnut table, for \$9,900, the second highest figure.

Nos. 735-736—Two XVII century Flemish verdure tapestry panels were purchased by P. W. French & Co. for \$8,200.

Other noteworthy sales were:

No. 781—XVI century North Italian gilded walnut low post bed. Miss R. H. Lorenz, agent, \$4,100.

No. 780—XVI century Tuscan gilded walnut four-post bed. Otto Bernet, agent, \$4,000.

No. 745—XIV century Siennese pastiglia decorated cassone. P. W. French & Co., \$3,900.

No. 746—XIV century Siennese pastiglia coffer. P. W. French & Co., \$3,700.

No. 765—XV century painted Florentine cassone. W. W. Seaman, agent, \$3,500.

No. 759—XVI century Ligurian walnut cabinet. J. D. Brown, \$3,200.

No. 737—XVI century Italian tapestry panel. Otto Bernet, agent, \$5,100.

No. 670—XVI century Florentine walnut armchair. W. W. Seaman, agent, \$3,000.

No. 689—XVI century Tuscan walnut table. Miss R. H. Lorenz, agent, \$1,900.

No. 685—XVI century Umbrian walnut tripod table with circular top. W. H. Johnson, \$1,450.

No. 700—XV century French walnut throne chair, with high back and carved frieze supported by two pilasters. Miss R. H. Lorenz, agent, \$1,400.

No. 679—Pair of XVI century armchairs. W. H. Johnson, \$1,300.

Sale of Americana

Some MSS. by Eugene Field and autograph letters by "O. Henry" were features of interest at the first session of a sale of Americana, including the libraries of Morley Williams and the late J. Dunbar Wright, Tuesday aft., in the American Art Galleries, and which yielded a total of \$7,268.

No. 159—"The Works of Thackeray," with hundreds of full-page and text illustrations by the author (London, 1878-1886) brought \$335, the highest price, from A. Swann, agent.

The "O. Henry" letters brought good prices, and it was announced that the proceeds from this sale would be devoted to the purchase of Liberty Bonds. The letters were the property of William Griffith, editor of "Current Opinion."

No. 122—An autograph letter written by "O. Henry" to William Griffith, and dated Dec. 5, 1909, at Asheville, N. C., was purchased by G. Wells for \$165.

Other sales were:

No. 42—"The Complete Works of Charles Dickens" with plates by Cruikshank (London, 1881). A. Swann, agent, \$325.

No. 58—Original autograph MS. poem signed "Good Children Street," by Eugene Field, and dated Jan. 26, 1894, New Orleans. G. Ellis, \$210.

No. 67—Original autograph MS. poem signed "When I Was a Big Boy," by Eugene Field, and dated Buena Park, July 2, 1894. G. Ellis, \$200.

No. 126—Signed autograph manuscript of the poem "Home Sweet Home," by John Howard Payne (Washington, June 4, 1849). Exceedingly rare and only a few transcriptions made by author. G. Wells, \$230.

No. 118—Autograph letter written by "O. Henry" to William Griffith (no place, no date). The letter indicates "O. Henry's" method of writing. G. Ellis, \$140.

At the second session, Tuesday evening, a total of \$1,045 was realized, making a grand total of \$8,683.

Huntington Library Sale

(Second Session)

The second session of the sale of Part VIII of the duplicates of English literature in the library of Henry E. Huntington, at the Anderson Galleries, Apr. 25, 200 lots brought \$14,091.50, making a total of \$25,971.30 for the two sessions. The best price, \$1,175, was paid by George D. Smith for No. 343, "Paradise Lost," by John Milton (London, 1667). The Halsey copy of the rare first issue of the first edition.

Other noteworthy sales were:

No. 340—"Poems by John Milton" (London, 1645), a copy of the first edition with Beverly Chew bookplate. G. D. Smith, \$725, the second highest price.

No. 314—"Lust's Dominion; or, the Lascivious Queen," by Christopher Marlowe (London, 1657), the Bridgewater copy of the scarce first edition. G. B. Smith, \$700.

No. 237—"The Vicar of Wakefield," by Oliver Goldsmith (Salisbury, 1766) first edition with Beverly Chew bookplate. George D. Smith, \$500.

No. 313—"The Tragical Historie of the Life and Death of Doctor Faustus," by Christopher Marlowe (London, 1631), the Kemble-Devonshire copy. Brick Row Book & Print Shop, \$471.

No. 274—"Seianus, His Fall," by Ben Jonson (London, 1605), first edition copy from the Kemble-Devonshire collection. George D. Smith, \$410.

No. 280—"Comedies and Tragedies," by Thomas Killigrew (London, 1664), first edition with the H. W. Poor bookplate. D. G. Simpson, \$315.

(Third Session)

The third and concluding session took place at the Anderson Galleries, Apr. 26, when 178 lots brought a total of \$68,318, making a grand total of \$94,289.

George D. Smith paid \$58,631 for twenty-seven Shakespeare quartos. Those that brought the most notable prices are as follows:

No. 431—"Much Ado About Nothing" (London, 1600) a copy of the first edition, with the Bridgewater bookplate, of which there are a very few copies known. It brought \$10,100.

No. 426—"The Lamentable Tragedie of Locrine, the eldest sonne of King Brutus" (London, 1595), claimed to be the original and sole edition of this disputed play, the Daniel-Tite-Locker-Church copy, with bookplates of the last two, \$7,600.

No. 432—"The Chronicle History of Henry the Fifth, with His Battell Fought at Agin Court in France" (London, 1600), the Devonshire copy of the first edition, of which only six copies are recorded, \$5,000.

No. 434—"The most excellent Historie of the Merchant of Venice" (London, 1600), a rare copy from the Gardner-Lilly-Tite-Locker-Church libraries, \$3,450.

No. 433—"The Excellent History of the Merchant of Venice" (London, 1600), the Locker-Halsey copy of the rare first edition, \$3,200.

Mark P. Robinson Library Sale

Rare first editions of volumes by noted authors and autograph letters in the library (Part II) of the late Mark P. Robinson, and books in fine bindings from Riviere & Son, London, were dispersed at the first session of the sale, Monday afternoon, at the Anderson Galleries for a total of \$21,141.25.

The feature of the sale was the first Bible printed in English, No. 77, "Biblia, the bible, that, the Holy Scripture of the Olde and New Testament" (Antwerp, 1535), which brought \$3,600, a record price for this copy, from George D. Smith. No complete copy of this Bible, the first printed of any English version, is known, and even in a very imperfect state, it is of excessive rarity. The Ashburnham copy, lacking the title and dedication to Henry VIII, initial of the first chapter of Genesis, was bought by Quaritch for \$4,100, and the Appleton copy, now in the Morgan library, with map and fifteen leaves in facsimile brought \$3,000 in 1903.

Other sales of interest were:

No. 41—Copy of London Chronicle (Richard Arnold) (No place or date but Antwerp, 1503). The extremely rare original edition of this curious chronicle relating to the manners, customs and laws of London, containing the first edition of the old ballad of the "Nut-brown Maid." George D. Smith, \$950.

No. 10—"The Aldine poets, a complete set of 53 volumes (London, 1830-1845). First issues of every volume throughout. George D. Smith, \$750.

No. 48—"The Birds of America," from drawings made in the U. S. and their territory, by John James Audubon, 8 volumes; "The Quadrupeds of North America," by J. J. Audubon and the Rev. John Bachman, 3 volumes. G. Wells, \$300.

No. 128—Autograph MS. poem signed in two places by Robert Burns, "Address to the Shade of Thomson" (September, 1791). George D. Smith, \$860.

No. 129—Autograph letter by Robert Burns to Mrs. Dunlop of Dunlop, with seal, with no superscription, save four lines of verse beginning "Where'er I roam, whatever realms I see, my heart, untravell'd, fondly turns to thee," etc. (Ellesland, June 13, 1788). George D. Smith, \$520.

No. 179—Unusual collection of autograph letters and notes by Samuel L. Clemens (Mark Twain), 139 in all, comprising 283 pages covering a period from July 12, 1886, to January 6, 1894. Rosenbach & Co., \$475.

No. 124—Collected first editions of Fanny Burney (Frances, Madame D'Arblay) (London, 1778-1814). G. Wells, \$350.

No. 180—"The Writings of Samuel L. Clemens (Mark Twain) (Hartford, 1899-1900). Autograph edition; 25 volumes. J. Hartog, \$375.

No. 49—Complete set in first editions of Jane Austen; 16 volumes (London, 1811-1818). G. Wells, \$350.

No. 92—"The Zinca; or, an Account of the Gypsies of Spain," by George Borrow; 14 volumes, all first editions (London, 1841-1874). George D. Smith, \$350.

No. 102—First editions of the Bronte sisters, Charlotte, Emily and Anne (London, 1846-1857). George D. Smith, \$350.

No. 69—"Dictionnaire Historique et Critique," by Pierre Bayle (Rotterdam, 1720). Madame de Pompadour's copy. G. Wells, \$350.

At the second session, Monday evening, 200 lots brought a total of \$16,644.

The highest price, \$1,100, was paid by C. Baker for No. 291, "Musuccios Novels Valdafter, 1483," a rare specimen of early printing. The same buyer paid \$1,000 for No. 288, a rare first edition volume of Incunabula by one of Gutenberg's compositors. This, one of the earliest printed mythological dictionaries.

No. 253—"Robinson Crusoe," by Daniel Defoe (London, 1719), first issue of the first edition, was purchased by G. Wells for \$995.

At the third session, Tuesday afternoon, a total of \$21,685.35 was realized.

No. 405—Stanzas on the taking of Quebec and the death of General Wolfe, by Oliver Goldsmith, the original autograph MS. signed in full, and dated Nov. 7, 1759, brought \$1,625, top price of the sale, from George D. Smith. This MS., of great rarity, was sent by the poet to his brother in Ireland, at whose death it passed to the poet's nephew, Henry Goldsmith, who fought on the British side during the American Revolution, and who married a Rhode Island girl.

Other sales of interest were:

No. 505—"The Tulleries and Windsor Castle," the complete original MS., by Washington Irving, an assay written in ink on 12 octavo and small quarto sheets. A rare item. George D. Smith, \$825.

No. 581—The original and final emancipation proclamation bearing the signatures of Abraham Lincoln, William H. Seward and John G. Nicolay, private secretary to the President (Washington, 1864). George D. Smith, \$600.

No. 480—"Horae Beatae Mariae Virginis," MS. on vellum, from the library of Peter Marie (about 1460). M. B. Alexander, \$500.

No. 479—"Horae Beatae Mariae Virginis," illuminated MS., early XV century, on vellum in large Gothic characters (about 1430). F. Barrett, \$660.

No. 527—"Endymion: Poetic Romance," by John Keats, three volumes; first editions (London, 1817-1820). Exceedingly scarce. George D. Smith, \$670.

No. 424—"Kalendrier des Bergiers," rare Lyonese wood cuts (Lyon, 1510). A rare edition. George D. Smith, \$505.

No. 537—A set of the poems of John Keats and Percy Bysshe Shelley; three volumes (1894-1895). A presentation set. George D. Smith, \$480.

No. 492—Illuminated MSS. by Alberto Sangorski, mounted by Riviere. T. J. Gannon, \$350.

No. 510—"The Strange and Dangerous Voyage of Captain Thomas James in His Extended Discovery of the Northwest Passage Into the South Sea," by James Thomas (London, 1633). First edition. R. H. Dodd, \$340.

The fourth session, Tuesday evening, brought \$21,640.50.

No. 608—"Johannes von Montevilla Ritte," by Sir John Mandeville (Strassburg, 1483), first German and first illustrated edition, was purchased by George D. Smith for \$1,375.

The fifth and final session, Wednesday afternoon, brought a total of \$23,483.25, making for the five sessions a grand total of \$104,531.45.

No. 905—An album containing over 200 characteristic original pen-and-ink and pencil drawings by Thackeray (about 1835-38), brought \$1,850, the top price, from George D. Smith. This album later passed into the possession of Edmund Yates, whose quarrel with Thackeray, in conjunction with Dickens and the Garrick Club, is well remembered.

Other sales of interest were:

No. 829—"Comedies, histories and tragedies," by William Shakespeare, large copy of the extremely rare third folio (London, 1664). George D. Smith, \$1,300.

No. 828—"Comedies, histories and tragedies," by William Shakespeare (published according to the true original copies), rare second folio. (London, 1632). George D. Smith, \$1,150.

No. 906—Set of Thackeray's Christmas books

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No. 922—Original autograph MS. of Tolstoy's novella, entitled, "The Two Old Men," comprising nearly the first eight chapters, written in Russian on thirty-two quarto pages. G. Wells, \$725.

No. 830—Shakespeare's "Comedies, histories and tragedies," large copy of the fourth folio (and larger than the Hoe copy, which sold for \$750). George D. Smith, \$900.

No. 880—Original autograph MS. of "Weir of Hermiston," an unfinished novel, by Robert Louis Stevenson, said to be one of the most important Stevenson MS. offered for sale. G. Wells, \$750.

No. 874—Extra illustrated copy of B. F. Stevens' MSS. of American archives (Charing Cross, 1889). George D. Smith, \$675.

No. 852—"Journal of the Operations of the Queen's Rangers," from the end of the year 1777 to conclusion of the late American war, by Lieut.-Col. Simcoe, commander of that corps. (Exeter, 1787—the rare original edition). J. H. Clarkson, \$525.

No. 846—"An Address to the Irish People," by Percy Bysshe Shelley. (Dublin, 1812, the excessively rare first edition). Rosenbach & Co., \$510.

"The Faerie Queen," by Edmund Spenser. (London, 1590), the first issue of the first edition, from the Frederic Perkins library. J. H. Clarkson, \$475.

PRIZES AT 'FRISCO SHOW

The prizes at the current 42nd annual exhibition of the San Francisco Art Association in the Fine Arts Palace in San Francisco have been awarded by the jury, composed of Leo Lentelli, E. Spencer Macky, G. Piazzoni and Hermann Rosse, as follows: Emanuel Walter prize of \$300 to Henry V. Poor for his winter landscape, which becomes the property of the Walter collection; the Charles T. Crocker prize of \$100 to Clark Hobart for his portrait of Mrs. Francis Young; the gold medal for painting to Joseph Raphael for his landscape; the silver medal for painting to Armin Hansen for his "Noon Hour"; the bronze medal, also for painting, to Anne M. Bremer for her "Lacquer Screen"; the silver medal for watercolor to Godfrey Fletcher for his "Moss Landing," and, in the graphic section, the silver medal to Armin Hansen for his drawing "The Shipyard." Ralph Stackpole won the sculpture gold medal for his crouching figure for a fountain.

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